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International working party for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

New International Selection
Full Documentation Fiche 2006

for office use only

composed by national/regional working party of: **Australia**

0. Picture of building/ group of buildings/ urban scheme/ landscape/ garden



depicted item: Readers Digest Buildings
source: Australian Architecture since 1960

1. Identity of building/ group of buildings/ group of buildings/ landscape/ garden

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1.1 Data for identification

current name:	Former Reader's Digest Building
former/original/variant name:	Reader's Digest Building
number(s) and name(s) of street(s):	26-32 Waterloo Street
town/suburb	Surry Hills
province/state:	NSW
post code:	2010
block or lot (if known)	Bounded by Adelaide, Cooper and Waterloo Streets. Lot 1 DP 538633
country	Australia
national topographical grid reference:	33.53.11 S 151.12.39 E
current typology:	Offices
former/original/variant typology:	Offices
comments on typology:	The roof garden on the Reader's Digest building is considered to be an early example of a post World War II roof garden associated with a commercial building and is considered, in Australia, to be a notable example ¹ .

¹ Richard Aitken and Michael Looker, *The Oxford Companion to Australian Gardens*, p.515

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1.2 Status of protection

protected by: state/province/town/record only

Register of the National Estate	Not listed
National Heritage List	Not listed
RAIA National Register (20 th Century Buildings of Significance)	Yes
National Trust of Australia Register	Listed
State Heritage Register/Inventory	SHI
LEP	South Sydney LEP (2000)
Grade (ie level of protection)	Local Council level
Archival Recording exists?	No
Date:	Not applicable
valid for: whole area/parts of area/building	Not applicable

1.3 Visually or functionally related building(s)/site(s)

name(s) of surrounding area/building(s):	Surry Hills
visual relations	The National Trust Listing notes that <i>'another of the architect's aims was to design a building that would fit comfortably into a context of massive warehouses and Victorian era terrace housing. The building was set back some five and a half metres from Waterloo Street to impart a sense of "civic dignity" to the street and fountains designed as cascading streams of water provided a dynamic contrast to the monumentality of the main Waterloo Street entrance.'</i>
functional relations	Readers Digest had previously occupied premises in Crown

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	Street Surry Hills and a warehouse in Alexandria.
other relations:	None identified

2. History of building(s) etc.

2.1 Chronology

Note if the dates are exactly known (e) or approximately estimated = circa (c) or (±)

commission or competition date:	unknown
design period(s):	Development Application 1964 SCC Archives 0497/65 Building Application 1965 SCC Archives 276/64
start of site work:	Circa 1965
completion/inauguration:	1967

2.2 Summary of development

commission brief:	Intended for offices, computing and mail handling. The site was selected by the architect, John James
design brief:	Office building for Australian arm of Readers Digest. Containing 600 staff.

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<p>building/construction:</p>	<p>The description published in <i>Constructional Review</i> in 1967 is still appropriate:</p> <p>Basically the building is a simple reinforced concrete structure founded on rock 15 feet [4.57 metres] below the surface, having flat plate floors and perimeter columns arranged in pairs (symmetrically about grid lines) and connected by spandrels with glazing between. At corners and returns these paired columns are set at right angles to each other permitting glazing to be returned. External infills are brick. A departure from normal practice is that internal columns are offset from grid lines having column faces aligned to the 18 ft. x 18 ft. [5.5 metre x 5.5 metre] bays. This has resulted in slightly varying spans but was justified in that it permitted all partitions to be identical in size granting complete flexibility and interchangeability².</p>
<p>completed situation:</p>	<p>Office with roof garden</p>
<p>original situation or character of site:</p>	<p>Built within an area of nineteenth century warehouses, factories and terrace housing</p>

² *Constructional Review*, p.6

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Relevant persons/organisations

original owner(s)/patron(s):	Reader's Digest
architect(s):	John James
design architect:	John James
landscape architect:	Bruce McKenzie
consulting structural engineer(s):	Docker and Smith
consulting mechanical engineer(s):	Unknown
consulting electrical engineer(s):	Unknown
building contractor(s):	T.C. Whittle Pty Ltd, Canberra

2.3 Other persons or events associated with the building(s)/site

name(s):	Douglas Annand
association:	Artist.
event(s):	The National Trust Listing notes that the <i>'important [Australian] designer and sculptor Douglas Annand, who apparently was a friend of architect James' father, designed several hundred pieces of cast iron for the building, whimsical and eccentric foils to the architecture. His work included grilles, bollards, corner posts and balustrades. Some, including the balustrades and corner posts, were not installed, apparently due to the negative response of a senior manager, who found their anthropomorphic forms disturbingly suggestive.'</i>
period:	c. 1967

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Summary of important changes after completion

type of change: alteration/renovation/restoration/extension/ other:	Modification of the Roof Garden
date(s):	1990s
circumstances/ reasons for change	The National Trust listing notes that the <i>'roof garden, which is densely planted, was also modified during the 1990s. It is understood that trees needed to be relocated above columns for structural reasons. A timber pergola extends into the garden beyond the office areas on the southern side of the garden.'</i>

type of change: alteration/renovation/restoration/extension/ other:	Construction of an Aerial Bridge
date(s):	1992
circumstances/ reasons for change	To connect a nearby building.

type of change: alteration/renovation/restoration/extension/ other:	Refurbishment Undertaken by Perumal partners in conjunction with John James. P. Perumal had previously worked in James' architectural office.
date(s):	1995
circumstances/ reasons for change	

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3. Description of building(s) etc.

3.1 Site/building character

The following description is drawn from the National Trust of NSW listing form:

The exterior of the building remains very much as built, although minor alterations carried out during the 1990s are visible on the northern façade and the eastern elevation. The exterior of the building is notable for the expressive concrete framing, planes of dark toned bricks and narrow vertically proportioned windows situated between paired columns. The uppermost level, which does not extend across the entire building, extends above the southern side of the building.

A deep canopy locates the main entrance to the building, which features two tall automatically operating timber doors, in the Waterloo Street façade. The canopy is echoed by another canopy over vehicular openings on the eastern (rear) side of the building. A forecourt extends across the Waterloo Street façade. Here steps cascade down the site, following the fall of the street. The structure that was designed to accommodate the fountain at the north western corner of the site is still in place but now serves as a planter.

Balconies project from the Waterloo Street and Cooper Street facades, while those on the Adelaide Street façade are formed by a tall recess that marks where the double height artist's studio was located. The eastern side of the building incorporates loading bays and a car parking area. It is enlivened by the quirky cast iron bollards designed by Douglas Annand. Other works by Annand include the decorative grilles located in openings to the Level 1 car park and on low corners of the building. Other cast bronze "sculptures" that were intended for the upper parts of the building's corners and for balustrades are stored (as at May 2014) in part of the basement included in Level 1.

Major spaces remain relatively untouched after the refurbishment that took place during 1994-95, including the stair void and pond that is located at the end of the entrance vestibule, main entrance and vestibule, staff cafeteria and circulation spaces adjacent to the void overlooking the cafeteria on the third level. A clerestory allows natural light into the stair void. Travertine flooring extends across the main entrance and vestibule. The reception desk has been changed, although early timber joinery elements and light fittings are still in place. A shop occupies part of the ground floor beyond the vestibule. An extraordinary sculptural stair connects all of the levels of the building and is distinguished by very fine off-form concrete surfaces and elegant timber handrails. The third and fourth levels have been refurbished. The third level has been subdivided into office spaces, although fabric left in storage areas indicate what the original finishes associated with the massive computer installation were. Original surfaces and finishes such as brick walls, timber joinery and tiled flooring in circulation spaces near the cafeteria and overlooking it on the third floor have been retained, as has door joinery, which has been extensively reused in new offices. Original light fittings also remain, including the large Danish fittings in the stair void and cafeteria and small wall lights above the pond...

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...According to John James, although the building was constructed of “machine-age” components, every effort was made in its design to avoid the “cold and sterile box and to create a warm, friendly place for people to work in”³. He intended it to “be as up to date as possible and yet to have some sense of architecture’s past. It had to imply the totality of man’s history as well as his most modern techniques. To do this we concentrated on the visual scale of the building”⁴. Scale was achieved by a proportioning system based on the Fibonacci series, a logarithmic series that is evident in the natural realm and has been exploited by architects for many generations. According to John James the series was one of the influences that the prominent French Modernist architect Le Corbusier exerted on his work. The Fibonacci series determined the design of the entire building – its structural grid, the relationship of all of the external elements and other components elsewhere inside it.

...One contemporary report stated that “[t]he neo-classicism of its elevations, and strict discipline in the choice of materials has resulted in the new Reader’s Digest Building sitting far more gracefully within the blighted surroundings to its site, than many of its more flamboyant neighbours”⁵. It was, however, also characterised in the following terms: “A mannerist relish of junctions detailed with extraordinary ebullience [sic] and stairwells of hectic drama place this building ... outside the ambit of least-is-most office buildings. Paradoxically, in this desperate manipulation of minor formal components, it is the plain panels of brickwork and the overall rectangular rigidity of the plan that seem to be out of place constraints”⁶

Great attention was paid to the design of the concrete elements on the exterior of the building both in terms of function and quality of construction. It was anticipated that grime would be retained on the undercut faces while outwardly sloping and vertical faces would shed stains and grime through the action of rain. All internal and external concrete was cast in situ. A buff coloured concrete based on white cement was selected. Tolerances were as high as 1/16 inch. Construction was carried out in such a way that the concrete of the interior was cast and then the exterior constructed⁷. Narrow windows were designed with efficient air conditioning costs in mind. Proprietary Astor Plasteel window systems, so popular with architects in this period, were selected. Frames were coloured black while glazing was tinted grey.

The building extended over four levels. The “heart” of the building was a \$1 million computer that was intended to deal with the company’s mail order operation situated on the third level, which extended over $\frac{3}{4}$ acre. According to John James no one had designed a building around such a large computer installation at that time in Australia⁸. The computer was thought to represent the efficiency and “up-to-dateness” of the building and so was placed so that it was visible from all of the levels of the main stair through an enormous window. Separate floors were allocated to administration, storage and car parking, while an employee’s lounge and cafeteria and artist’s studio were also included. Landscaped courtyard on the roof adjacent to the administrative

³ *Sydney Morning Herald*, 12 March 1968

⁴ *Architecture in Australia*, p.268

⁵ *Constructional Review*, September 1967, p.6

⁶ *Cross Section*, 1 August 1968

⁷ Interview with John James

⁸ Interview with John James

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offices The Fibonacci series informed the main internal stair, corridors and the roof top courtyard⁹.

The executive level was on the highest floor and opened onto a rooftop courtyard predominantly landscaped native plants and young trees through which a quarry tiled path meandered. The garden was designed by Bruce Mackenzie, who had been involved in the landscaping of the influential Penthouses apartment development at Darling Point a little earlier. The garden on the Reader's Digest building is thus an early example of a post World War II roof garden associated with a commercial building and is considered a notable example¹⁰.

The building was designed so that an additional two levels could be added. The fall of the site allowed direct access to each of three floors from a street.

According to John James the materials were selected "to create a tranquil atmosphere that would encourage concentration – a neutral toned background to man and his activities"¹¹ The warm rich tones of timber contrasted with the robust off-form textures of concrete and dark toned bricks that were a feature of some internal areas. Brown tulip oak, apparently a rare Australian timber, lined ceilings in halls and common areas while doors ("and there are almost 400 of them"¹²) were lined with English Oak, set into stained and oiled Mountain Ash frames and jambs. Veneers were matched on each floor. Other parts of the building were finished in the same tone as the external concrete elements. Ceilings were lined with demountable plaster acoustic tiles in offices and oiled and spaced mountain ash battens in public spaces. In the managing director's office the air conditioning was actually cast into the ceiling. Partitions were constructed with bronze enamelled aluminium frames containing oiled mountain ash panels, floors were carpeted – a dark blue-green relieved with gold stripes. The solitary lift car was lined with travertine on its walls and ceiling. Early photographs show that the interiors were also enriched by artworks created by prominent Australian artists such as Leonard French.

For many years the building remained relatively untouched by change. For many years the building remained relatively untouched by change. Around 1992 an aerial bridge was constructed to link the Reader's Digest Building to another building on the other side of Adelaide Street; it has since been removed. Between September 1994 and September 1995 the building was refurbished to the design of Perumal Partners Architects, which worked in consultation with John James. The company's president, Martin Pearson, officially reopened the building in December 1995.

The building eventually became too large for the needs of Reader's Digest, on account of improvements in technology and a reduction in its workforce numbers. It was offered for sale by auction on 25 May 2004.

⁹ *Architecture in Australia*, April 1969, p.268

¹⁰ Richard Aitken and Michael Looker, *The Oxford Companion to Australian Gardens*, p.515

¹¹ *Architecture in Australia*, April 1969, p.268

¹² *Sydney Morning Herald*, 12 March 1968

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3.2 Current use

of whole building/site:

of principal components (*if applicable*):

comments:

The building has recently been sold.
It is currently available for lease.

3.3 Present (physical) condition

of whole building/site:

Excellent condition

of principal components (*if applicable*):

of other elements (*if applicable*):

of surrounding area (*if applicable*):

comments:

3.4 Note(s) on context, indicating potential developments

Indicate, if known, potential developments relevant for the conservation/threats of the building/site

The building is currently divided into a series of separate tenancies.

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4. Evaluation

The evaluation has been taken from the National Trust Listing:

<i>Intrinsic value</i>
4.1 technical evaluation:
The Reader's Digest Building has retained a high level of integrity within its external fabric and its major internal spaces and demonstrates an exceptionally high level of design and execution. The latter is particularly evident in the off form concrete construction throughout the building, which has great technical interest. This was the first office building in Sydney to be built including a computer system
4.2 social evaluation:
<i>The Reader's Digest</i> was the brainchild of a young American, De Witt Wallace. While convalescing from injuries sustained as a serviceman during World War I he observed that there was a great deal of information that was available for the public to read, but considered that for most people there was too little time available to enjoy and benefit from it. He decided to design a magazine with articles of wide and lasting interest drawn from other printed material but in a condensed form and in 1920 submitted a sample of the journal to publishers throughout America. After being turned down by all of them he and his wife decided to publish the magazine themselves and the first <i>Reader's Digest</i> appeared in February 1922. It was only available to subscribers. From an initial subscriber list of 1500, by 1935 the magazine was reaching a million households. The first international edition was published in the United Kingdom during 1938.
Although Australians subscribed to the American edition of the magazine prior to World War II, it only arrived here in large numbers during 1943 after the U S Defence department allowed Reader's Digest to produce a special edition for the allied forces in the South West Pacific region. The Reader's Digest was introduced to the general Australian public in 1946 and soon acquired some 100,000 subscribers; during the immediate post war period publication also commenced in several European countries, Canada and South Africa. The company began to diversify its range of publications from 1950, when it launched its Condensed Books. Recordings of music followed in 1959, then direct mail Sweepstakes in 1962 and the first general book the following year. Videos became available in 1986.

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4.3. cultural and aesthetic evaluation

According to Jennifer Taylor, the “idiosyncratic” Reader’s Digest Building was “philosophically opposed to the Brutalist inspired works ... This intriguing building stands well outside the mainstream but for office buildings it represented a unique, clear break from the regimented logic of the structural grid that had dominated the city architecture for the preceding decade. It is a visually rich building with the concrete fashioned with care to create a gentle and humane setting ...”¹³

The architectural style known as Brutalism was inspired by the work of the prominent French architect Le Corbusier, who during the 1930s and in the post World War II era developed a rugged and hefty aesthetic that made much of the texture of building materials and exploited reinforced concrete, while the intellectual clarity and “honest” expression of structure and materials of Le Corbusier and Mies van der Rohe’s architecture was much admired. The style probably reached Australia via England, where it was developed by architects such as Peter and Alison Smithson. It emerged in Australia during the middle of the 1960s as a reaction to the lightness and delicacy of the International Style and was characterised by solid and at times sculptural and over-scaled forms, extensive use of reinforced and precast concrete and brick. Brutalism was utilised by architects for a variety of building types, including office buildings, university buildings, civic buildings and even dwellings.

Apart from its merits as a building it is a significant element within the Surry Hills townscape.

Comparative significance

4.4 canonical status (local, national, international)

The Reader’s Digest Building at 26-32 Waterloo Street, Surry Hills is a highly significant building because of its associations with three prominent and greatly respected individuals from the second half of the twentieth century who were involved in its design: architect and scholar John James, designer and sculptor Douglas Annand and landscape architect Bruce Mackenzie. The building has great importance in the context of post World War II commercial architecture because of its accomplished, rare and distinctive aesthetic expression that combined architecture, sculpture and landscaping and because of its place outside the architectural mainstream of the 1960s and contains within its fabric an early example of a post World War II roof garden and the work of Bruce Mackenzie, although it has been modified.

¹³ *Australian Architecture Since 1960*, p.89

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4.5 historic and reference values:

Apart from its place in a stylistic schema, the Reader's Digest Building was just one of several architecturally accomplished buildings designed for newspaper and journal publishing in the City of Sydney during the twentieth century. These have included the building for the Daily Telegraph (now known as the Trust Building) at the intersection of King and Castlereagh Streets (1916), the building for the Sydney Morning Herald in Pitt Street (now a hotel, 1929), the building for Sun Newspapers in Elizabeth Street (1929), the Evening News Building in Elizabeth Street near Park Street (1926) and premises for the publishers of Truth in Kippax Street. In the post World War II era most of the buildings were sold by their publishing owners and their activities were relocated to the periphery of the city off Broadway and into Surry Hills.

The Reader's Digest Building reflects the growth and consolidation of newspaper and journal publishing on the periphery of the City of Sydney during the post World War II era as well as evidence of the expansion of Reader's Digest in Australia during the second half of the twentieth century.

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5. Documentation

5.1 archives/written records/correspondence etc. (state location/ address):

Douglas Annand's drawings have not been consulted. This material has been transferred from the

Mitchell Library to the Powerhouse Museum. It contains drawings for murals and other interior decorations and includes office buildings in Sydney. Was located at ML MSS 3182

Files regarding applications for council approval, at Sydney City Council archives.

John James may also retain files and drawings relating to this project.

www.johnjames.com.au

John James was one of the architects featured in the DOCOMOMO Meet the Architect's Talks held at the Rose Seidler House in Sydney. The tapes are held by the Historic Houses Trust and are being progressively transcribed

www.hht.net.au/home

National Trust of NSW Listing Card and file. Contact the archivist at the National Trust Centre, Observatory Hill

RAIA Twentieth Century Register, NSW Chapter of the RAIA www.architecture.com.au

5.2 principal publications (in chronological order):

Books

- Richard Aitken and Michael Looker (editors), *The Oxford Companion to Australian Gardens*. Oxford University Press, 2002
- Anne McDonald, *Douglas Annand: the art of life*. National Gallery of Australia, 2001
- Jennifer Taylor, *Australian Architecture Since 1960*. Second edition, RAIA National Education Division, 1990
- Jennifer Taylor, *An Australian Identity: houses for Sydney 1953-1963*. Department of Architecture, University of Sydney, 1972
- *Sands Sydney and suburban directory*

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Journals and Newspapers

- O'Brien, Geraldine, Saving the Sixties Shrines, Sydney Morning Herald June 7 2004
- Nicolette Casella, "It's now too much to Digest", *Daily Telegraph*, 14 May 2004
- *Landscape Australia*, 1/1986
- "Doug Annand. A tribute from Lister G. Clark", *Art and Australia*, Volume 15 No 1, September 1977
- "Douglas Annand, A review", *Architecture in Australia*, August 1973
- "Office, Reader's Digest Association, Surry Hills, N.S.W.", *Architecture in Australia*, April 1969
- *Cross Section*, 1 August 1968
- "Reader's digest building", *Constructional Review*, September 1967
- Bruce Mackenzie, "The landscape environment – a wasted potential", *Architecture in Australia*, November 1966
- "Unusual design for 'Digest' ", *Sydney Morning Herald*, 12 March 1968
- "On Our 21st Anniversary, a New Home ...", *The Reader's Digest*, November 1967

Land Titles Office Certificates of Title

- Volume 1089 Folio 42
- Volume 1249 Folios 70 and 71
- Volume 4323 Folio 144
- Volume 9444 Folio 173
- Volume 11191 Folio 57

Oral

- Interview with John James, - May 2004 Notes held by the RAI NSW Chapter
- Tour of parts of the building led by John James, May 2014

Other Sources

- www.readersdigest.com.au
- South Sydney Heritage Inventory SHI Number 2421405

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5.3 visual material (state location/ address)

original visual records/photographs/others:	
Original drawings	SCC Archives : Development Application and Building Application files. www.cityofsydney.nsw.gov.au/investigator/
recent photographs and survey drawings:	
film/video/other sources:	
Website	www.johnjames.com.au

5.3 list documents included in supplementary dossier

The designers John James, Bruce McKenzie, Douglas Annand

6. Fiche report

name of reporter:	Noni Boyd (revised by Scott Robertson, 2014)
Information provided by	Based on text of National Trust of NSW listing prepared by Anne Higham and Roy Lumby
address	GPO Box 1334 Sydney NSW 2001
telephone:	+61 412 737 921
fax	Not applicable
e-mail:	Noni_jd@hotmail.com
date of report	September 2006, June 2014

examination by DOCOMOMO national/regional section

approval by wp co-ordinator/registers correspondent (name): Scott Robertson
sign and date:

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examination by DOCOMOMO ISC/R

name of ISC member in charge of the evaluation:

comment(s):

sign and date:

ISC/R approval:

date:

wp/ref. no.:

NAI ref. no.:

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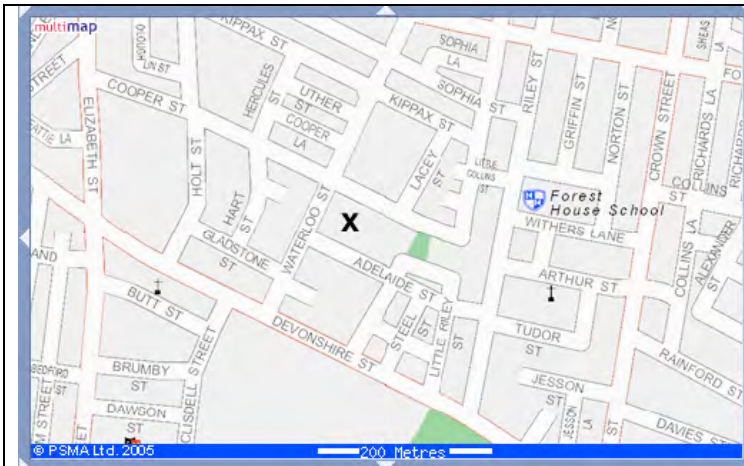
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7. Additional pictorial material



depicted item: Map of Surry Hills showing the location of the building
source: Multimap



depicted item: Reader's Digest Building
source: SMH 2004

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depicted item: View of the pavement adjacent to the building, showing the character
the surrounding townscape had.
source: Sydney City Council Archives – City Engineers photographs 1967



depicted item: View of the pavement adjacent to the main entrance.
source: Sydney City Council Archives – City Engineers photographs 1967

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depicted item: Recent view of the Reader's Digest building
source: Domain Commercial website

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THE DESIGNERS

John James

Architect John James graduated from Melbourne University in 1953 then travelled to Europe where he worked until 1956. He returned from overseas during 1957 and subsequently set up his own practice in Sydney. Between the years 1958 and 1965 he built over 100 houses as a contractor, based on the belief that an architect should also be a builder. By doing this he gained first hand knowledge of the local building industry and an understanding of materials and construction techniques that was supplemented by work as a saw miller during 1960 and time spent working in the snow country during the 1960s. James' work is notable for a highly crafted quality, based on his experience on building sites and a conviction that construction details should be resolved on site. Several constraints determined his approach to architecture – site and brief conditions that establish their own dictates from which a consistent proportioning system and geometry was derived, preservation of the natural features of the site itself, the influence of Japanese architecture and respect for materials, including the ways that they weather. According to the noted architectural historian Jennifer Taylor John James made a “considerable contribution” to housing design in Sydney during the 1960s¹⁴. He has also established a reputation as a noted scholar of Medieval building craft¹⁵.

James was impressed by the work of several architects. They include Le Corbusier, who he did not meet but was aware of through books, and the Americans Louis Kahn and Eiel Saarinen¹⁶.

A more detailed summary of his research interests can be found on his web site:

www.johnjames.com.au

¹⁴ Jennifer Taylor, *An Australian Identity*, p.31

¹⁵ Jennifer Taylor, *Australian Architecture Since 1960*, p.89

¹⁶ Interview with John James

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Douglas Annand

Born in Toowoomba in 1903 and died on 14 December 1976. he gained renown as one of the country's foremost graphic designers and has been described in the following terms:

Douglas Annand was an artist and designer of great originality and style. He was part of a design tradition which was concerned more with art and aesthetics than commercialisation. This is evident in everything he created: from posters to sculpture, magazine covers to murals. Throughout a long and prolific career he was associated with many of Australia's large companies, including P&O Orient Line, Farmer's, David Jones and Atlantic Union Oil. He was the principal designer for the spectacular Australian Pavilion at the 1939 New York World's Fair. His stylish textile designs brought him great acclaim. In addition, his murals and sculptures were commissioned for many of Australia's major public institutions and corporate headquarters ...¹⁷

Annand was acclaimed for his graphic design, including fine posters and innovative covers for journals such as *The Home*. Many works designed for architectural commissions. His work decorated the Australian Pavilion at the New York World's Fair of 1939-40 (in actuality designed by the architectural firm of Stephenson and Turner) and the New Zealand Centennial Exhibition of 1940. In several cases these blurred the boundaries between mural painting and sculpture. Three of his murals were sufficiently well regarded to win the Sulman Prize. Numbers have been destroyed or have otherwise disappeared. Annand's architectural commissions included:

- Bathurst High School (1941)
- Anzac House (presumed destroyed when the building was demolished)
- Wilson Hall, Melbourne University (1956)
- Chemistry Building, University of New South Wales (1959)
- Liner House, Bridge Street, Sydney (1960)
- Mobil Centre, Melbourne (1961, buildings altered)
- P & O Building, Hunter Street, Sydney (1963, building altered but some works remain)
- CSR Building, Spring Street, Sydney (1966, building demolished)
- Kindersley House, O'Connell Street, Sydney (1960, removed)
- Sydney International Airport Terminal (1970)

The work that he produced for reader's Digest has been considered to demonstrate the way that his metal sculpture developed with "a sense of an inner life and strength". The architect considered them to be an integral part of the building, enriching the plain architectural surfaces and stimulating the imagination of the passerby¹⁸.

¹⁷ Dr Brian Kennedy, Foreword to Anne McDonald, *Douglas Annand: the art of life*, p.7

¹⁸ McDonald, pp.76-77

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Bruce Mackenzie

Bruce Mackenzie was born in 1932 in Sydney and studied art at the East Sydney Technical College before working in the graphic arts industry. However, he came to consider the study of landscape architecture his life's commitment and began working in this field around 1959. After ten years of landscape and design construction, though without formal training, he was admitted into the Australian Institute of Landscape Architects in 1969 and became National President in 1981. About a year earlier he founded the firm of Bruce Mackenzie and Associates, which traded until 1993. His most productive years extended from the 1970s through to the 1990s.

Mackenzie pioneered the use of indigenous Australian planting during the 1960s, with a design philosophy that made much of natural structural materials and native plants, and combines a romantic attachment to landscape aesthetics with a pragmatic approach to conservation. He is considered one of the foremost practitioners of the 1960s in the promotion of landscape design that respected and harmonised with natural environments. Significantly his first article extolling the use of native plants was published in *Architecture in Australia* for November 1966.

Important projects include:

- Commodore Heights, Ku-ring-gai Chase National Park (1964)
- UTS Ku-ring-gai Campus (former William Balmain Teachers' College, 1971-73)
- Oatley College of Advanced Education (1981)
- Pettit & Sevitt sites at St Ives and Thornleigh
- The Penthouses, Darling Point (1968)
- Long Nose Point, Birchgrove (Peacock Point, 1970)
- Kingsford Smith International Airport Terminal (1970)
- Sir Joseph Banks Park
- Coogee Beach Plaza
- Tuggeranong New Town, ACT
- Warringah Shire Civic Centre

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